

Peter Downsbrough

30.09.11 > 26.11.11

opening + artist talk with Moritz Küng, thursday 30th at 7 pm

àngels barcelona presents Peter Downsbrough's second solo exhibition in the gallery and in Spain. Through displacements, discontinuities and ruptures, he presents a dialogue between space and the audience, offering the viewer new and different ways of seeing and interacting.

In his sculptures, photographs, books, models, films, sound pieces and videos, Downsbrough questions the conventional use of space and language. His material consists of black tape, adhesive letters and aluminum tubes that he uses to create lines, planes, shapes or words: adverbs, prepositions or conjunctions (that connect one part of the sentence to another: and, but, as, of...).

His trajectory begins in the early sixties, after a briefly studied architecture. Since then, his artistic process has focused on questions regarding the "position" and "displacement" of objects, elements and people within a given space, whether it may be the constructed and concrete space of an exhibition hall, urban architecture, a book, or a city.

For this exhibition, the artist presents 2 new wall pieces, a map piece and a series of drawings that, through his signature visual language, reflect on themes such as coexistence, boundaries, peripheries and the state of uncertainty in which we live, a condition that alters our perspective and our ability to interact with our surroundings, and with others.

CANVI / ABANS, 2011 is divided into two parts: the first one covers the entire window of the gallery with the word *CANVI (SHIFT)* in black vinyl letters. The Catalan word is cut vertically in the middle, creating a blank space, an anomaly that does not impair vision, but changes our way of perceiving. A black line below takes the visitor into the exhibition hall, where we find a second part in black lines that define and structure the space. These lines arise from the letters of the word *ABANS (BEFORE)* which are in mirror image.

The piece *ARA (NOW), AS, LLOC (PLACE), TEMPS (TIME)*, 2011 alternates the use of different words in Catalan and English. These words invade the map and remit to what is beyond paper's limits. It is a black and white map of an area understood as between North Africa and Southern Europe. No country is entirely demarcated, making the sea and the space between the two different countries' borders the center of the composition.

Peter's work with maps in exhibitions dates from 2003 when he did one of this pieces for his retrospective exhibition "Position" in the Fine Arts Palace in Brussels. Since then he has made several more, although this is the first time that one of these pieces is shown in Spain.

AND, AS, HERE, 2011 is a 2m x 2m black square painted on the wall, within which the words *AND* and *AS* emerge in white. This piece, which makes the tension between space, architecture and the spectator evident, frames and structures the entire wall and, at the same time, directs the gaze towards this formidable black shape.

The exhibition is completed by a series of A4-size drawings, in which the artist has marked one or two black lines, or a small film still or words like *aquí, ahora, then, place* or *but*. Like in his other works, Downsbrough uses the page as a space that can be ordered and structured.

Peter Downsbrough (New Jersey, USA, 1940) has had several solo shows in the United States and Europe at institutions such as: MAMCO (Geneva, Switzerland), SMAK (Stedelijk Museum Van Aktuele Kunst (Gent, Belgium), Kent Institute of Art and Design (Canterbury, UK), Musée d'Art Contemporain (Lyon, France) or the Fine Arts Palace (Brussels, Belgium). He has also shown regularly in galleries: àngels Barcelona, Martine Aboucaya (Paris, France), Thomas Zander (Cologne, Germany) and Barbara Krakow (Boston, USA). His public work can be seen at various European cities from which we can point out: Rennes, Warsaw, Lodz, Brussels and Lyon. His pieces form part of important national and international collections such as: MACBA (Barcelona), CGAC (Santiago de Compostela), CAAC (Sevilla), The Museum of Modern Art (New York), Centre Georges Pompidou (Paris) or the Tate Gallery (London), among others. Recently one exhibition and one publication in De Singel (Antwerp Belgium) have collected his work in books. Downsbrough, along with Sol Lewitt, Robert Barry or Lawrence Weiner, is part of the first generation of artists to use the book as an important medium in his work.
